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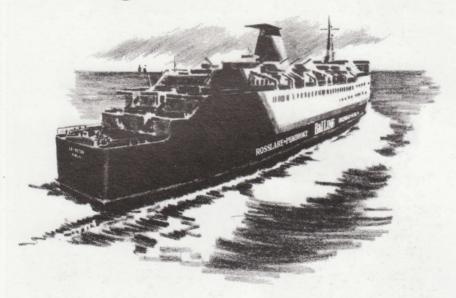
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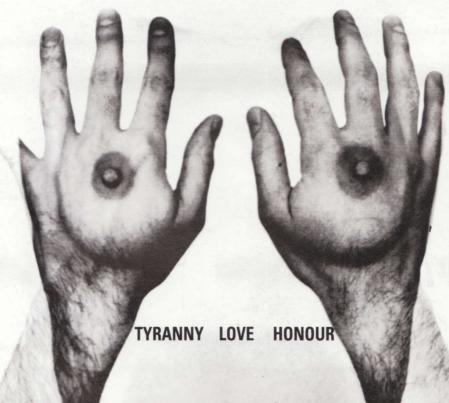
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# DGOS OPERA IRELAND

Artistic Director Elaine Padmore

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presents

# Martha

Opera in four acts

Music Friedrich von Flotow

Libretto Friedrich Wilhelm Riese

Conductor James Lockhart

Director Dieter Kaegi

Designer Bruno Schwengl

Lighting Designer David Colmer

Choreographer Verina Hayes

DGOS Opera Ireland Chorus *Chorus Master* Jonathan Webb

National Symphony Orchestra by kind permission of the RTE Authority

27, 29 April, 1, 3 May 1992

There will be one interval after Act 2

Martha was first performed at the Kärntnertortheater Vienna, on 25 November 1847.

The first performance in Dublin took place at the Theatre Royal on 9th April 1859 with a starspangled cast led by Mario and Grisi as Lionel and Martha, and Pauline Viardot-Garcia as Nancy.

The most recent performance in Dublin was given by the DGOS in 1982.





# CAST

In order of appearance

Nancy

Ulrika Precht

(Lady Harriet's companion, later "Julia")

Lady Harriet Durham

Marie-Claire O'Reirdan

(The Queen's maid of honour, later "Martha")

Three Lackeys (Lady Harriet's attendants)

Conor Biggs

Donal Byrne

Bryan Kesselman

Sir Tristram Mickleford (Harriet's cousin and suitor)

Peter-Christoph Runge

Plunkett, a young farmer

James Wood

Lionel

Kip Wilborn

(his foster-brother, actually Earl of Derby)

Sheriff, an official at Richmond Fair

Peter McBrien

First Maid

Emma Pollard

A Farmer

Tim Morgan

Second Maid

Fiona McAndrew

A Farmer Grant Shelley

Third Maid Majella Cullagh

Repetiteur

Nicholas Bosworth

Assistant Director

Paul Baillie

Stage Manager Nora Ni Cosgraigh

Assistant Stage Manager Alison McArdle

# SYNOPSIS

### ACT 1

Lady Harriet Durham, maid of honour to Queen Anne, is bored with life at court. Her friend Nancy advises her to embark on a love affair, but no one among those around her interests her, least of all Sir Tristram Mickleford, an elderly admirer whose attentions merely irritate her. Beneath her boudoir window passes a cheerful crowd of young girls making for Richmond Fair to hire themselves out as servants. Harriet decides that she and her confidante, Nancy, will join them, disguised as country girls and – to his disgust – that Sir Tristram, also in peasant costume, shall escort them.

A chorus (Der Markt beginnt) marks the opening of the fair, and then the Sheriff, with appropriate pomp, begins the proceedings by reading the Queen's proclamation that all hiring contracts are to be binding for a year once the earnestmoney has been taken. A succession of servants seeking employment announce their abilities and contracts are made.

Among the crowd of bidders are Plunkett, a young farmer, and Lionel, and in their duet *Wie das schnattert, wie das plappert* we learn that Lionel is Plunkett's fosterbrother, his father having died without disclosing his real identity but leaving his son a ring to be shown to the Queen in case of dire emergency.

Lady Harriet (now Martha) and Nancy arrive and at once take the eye of the two young men as possible servants, though they show themselves distinctly bashful as they go about the business of engaging them (Sieh' nur). However, agreement is at length reached, the earnest-money passes and the girls find themselves under contract to the two farmers. Feeling that the joke has gone far enough they now

want to call off the bargain: the Sheriff, however, maintains that they have no alternative but to obey the law and their new masters.

### ACT 2

The four of them arrive home at Plunkett's farm where the girls soon begin to regret even more the gay unconcern with which they have plunged into their escapade. They are horrified to find that they are expected to begin work straight away, and at once it becomes apparent that they are useless at any kind of household task. They even have to be taught - by Lionel and Plunkett - how to spin (in a charming quartet, Immer munter dreht das Rädchen). At its conclusion, the exasperated Nancy rushes from the room, with Plunkett after her. Left alone with his equally inexpert servant Martha, Lionel begins to feel the stirrings of love and begs her to abandon all thought of work and sing for him: after some hesitation she dutifully complies with the Last Rose of Summer. Its gentle melancholy triggers off Lionel's own greater emotion, and he asks her to be his wife. He sees this as a raising of her status and is chagrined when she laughs at him; she regrets her amusement, though, being touched by his devotion even if she does not yet consider responding to it.

Plunkett returns with Nancy, who has been turning the kitchen upside down in her temper. Nevertheless, he is determined to make her into a good servant (Warte nur! Das sollst du büssen), but since the clock now strikes midnight decides to defer the task until the morrow. A sentimental quartet precedes the departure of the men for bed; they lock the door after them as they go. Fortunately for the girls (and the plot) Sir Tristram arrives with his carriage,

which he leaves at a convenient distance from the house, and helps them to escape into the night.

# ACT 3

Plunkett, recovered from his anger, sits with some farmers before an inn and sings a song in praise of beer (Lasst mich euch fragen). His drinking companions disperse as the Queen's hunt is heard approaching, and Plunkett goes inside to pay the bill. Nancy and the ladies of the hunt gallop up and reveal the true object of their sportman (Auch wir Frau'n). Nancy extends their frank confession into a solo (Jägerin, schlau im Sinn). Lionel enters: his love for Martha is undiminished and finds expression in his famous aria Ach so fromm. Lady Harriet arrives with Sir Tristram, and in a sentimental aria (Hier in stillen Schattengründen) muses sadly on her love for Lionel; yet when he appears and recognises her she affects not to know him. She calls for help, and when he insists before the assembled company that she is his servant they take him for a madman and have him arrested. Fortunately he remembers the ring and before being dragged off is able to beg Plunkett to take it to the Oueen.

# ACT 4

In the last act we are back at Plunkett's farmhouse, as in Act 2. Lady Harriet comes to tell Lionel, now at liberty again, that the ring has shown him to be in reality no less a personage than the Earl of Derby – his father having been unjustly banished, and that he, the son, is readily forgiven by the Queen. She adds to this information the offer of her hand in marriage but the unhappy Lionel refuses, his love having not unnaturally turned to something near hate. Harriet is still determined to make full amends for her outrageous conduct by marrying him, and asks the help of Nancy

and Plunkett. These two consider (Ja, was nun?) what can best be done, and then, at Nancy's prompting, begin to think of their own future: what will happen to Plunkett, she suggests, when, after Lionel has been restored to Harriet, he finds himself left all alone in his deserted farmhouse?

Lady Harriet now decides to play her last card by turning Plunkett's farmyard into a replica of Richmond Fair and re-enacting her first meeting with Lionel. She, appears (Jetzt, ihr Freunde) dressed as Martha, and everything goes according to plan, Lionel realising at last the genuineness of her love for him. Nancy and Plunkett, picking up their discussion where they had left it, plight their troth too, and the opera ends suitably with a general reprise of The Last Rose of Summer.



Friedrich von Flotow, a caricuture by Enrico Caruso

# **CHAMBERMAIDS FOR HIRE**

If it had not been for the driving ambition of a young prima ballerina at the Paris Opéra, Martha might never have been written by Flotow. About the middle of the nineteenth century, the director of the Opéra was under contract to perform a new three-act ballet each year for the leading dancer. In 1843 he seemed reluctant to fulfill this obligation and wanted to ask postponement from the Ministry. Somehow the young artiste heard of this and, when she went directly to the Minister to complain, was told that the director did not consider her talented enough to risk 100,000 francs on a new ballet.

The next day a gentleman came to see the director, proposing to furnish the necessary sum if a new ballet would be staged for Mlle. Adèle Dumilâtre as soon as possible. The offer was accepted, and since time was of the essence, three composers were commissioned (one for each act) to write the work. Burgmüller and Develdez had already been engaged, and the writer and librettist Marquis de St. Georges was in charge of the story. The Marquis, a friend of Flotow, managed to give him the opportunity to be one of the collaborators and to compose the first act of Lady Harriette, ou la Servante de Greenwich. The plot was not original, having first appeared in the Ballet des Chambrières à Louer (Chambermaids for Hire). Later the idea was used in a vaudeville, La Comtesse d'Egmont.

Friedrich von Flotow at that time had been in Paris for about fifteen years; though popular and successful in the salons and private theatres of the nobility and high society, where his works were frequently heard, he had not been able to get a performance at any of the larger legitimate theatres. The director of the Opéra-

Comique would not even receive him. The works on which he collaborated with Albert Grisar (performed at the Théâtre de la Renaissance) appeared under Grisar's name. So he was delighted to get a chance, no matter how small, to be heard at the Opéra, and this started his long and successful professional career.

The composer of Martha was born in North Germany (Mecklenburg, estate of Teutendorf) in 1812. His family on both sides came from a long line of substantial estate-owners, officers and high government officials and belonged to the nobility. No pronounced artistic strain has been noted in his ancestry. It was customary in these circles to make music in the home as a recreation and hobby. His father played the flute, his mother played the piano and also sang. The parents educated the boy until he was ten years old; then he was sent to various boarding schools near his home. His mother insisted that his musical education not be neglected, since he had shown unusual interest and had absolute pitch when only four years old. So every Saturday he went to take lessons from the organist Thiem in the nearby town of Güstrow, spending the weekend with his uncle and aunt, who lived there. The aunt had married a man of French descent with a good government position, well educated, witty, a great lover of music and conductor of the newly formed singers' club. Young Friedrich, who had an acceptable alto voice, attended the Saturday rehearsals and later sang with the club at public performances. Since he also did well in his other studies, his father hoped that he would enter the diplomatic service; when the fifteen-year-old boy told him he was set on a musical career, the elder Flotow strongly opposed the idea. But Friedrich found many a good

spokesman, especially his uncle Gabillon and a famous clarinetist, Ivan Müller. The father finally consented and took his son to Paris for further study.

There he installed him with an acquaintance, Major Saradin, and arranged for lessons in composition with the Czech Anton Reicha and piano with the German Johann Peter Pixis, Friedrich applied himself to his work with such zeal that his teachers were delighted with his progress, though a prolonged illness interrupted his studies for many months. In 1830 he witnessed the July Revolution, after which he followed his father's suggestion to come home for a visit. He spent the winter partly with his parents in Teutendorf, partly with Uncle Gabillon. There he gave piano lessons, finished his opera Pierre et Cathérine and had two of his works brought before the public by his uncle's music group: an overture and a piano concerto played by the composer. In May 1831, Flotow returned to Paris. The following thirteen years were filled

with studies, a prolific output of various compositions and a busy social life. He became acquainted with Adam, Auber, Gounod, Halévy, Meyerbeer and Rossini, some of whom influenced his musical development. During the 1830's a gifted but poor young German cellist was helped on the way to success by Flotow, who introduced him to all the salons. accompanying him on the piano in the pieces they composed together; thus began a lifelong friendship with Jacques Offenbach, About that time Flotow seems also to have tried his hand as a music critic. for he mentions a contract with a "Journal" for a yearly 1,200 francs.

At a benefit for Polish refugees, his opera *Le Duc de Guise* was performed at the Théâtre Ventadour in 1840, sung by amateurs – among them the German writer Friedrich Wilhelm Riese. Under the name of W. Friedrich, Riese offered the libretto of *Alessandro Stradella* to the composer, who was delighted with it and immediately began to work on the music.



Margaret Ober as Nancy, Giuseppe De Luca as Plunkett, Caruso as Lionel and Frieda Hempel as Martha – New York 1915

Flotow later suggested the plot of Lady Harriette to Riese; this resulted in a libretto of unusual merit, Martha, or The Fair at Richmond, Stradella, an immediate success in Germany, was first performed in Hamburg on December 30, 1844. In the summer of 1845 it played at the Theater an der Wien in Vienna to such acclaim that the Court Opera included it in the repertory without delay. Its further success there led to the commissioning of a new opera, for which Flotow chose Martha. By then he had returned to Germany to live on his estates, which had come to him through the sudden death of his father and younger brother, and there he did most of his work on Martha, giving it finishing touches in Vienna, where it was performed on November 25, 1847, to tremendous applause.

Of the many operas to French and German texts that Flotow wrote during his long life only *Martha* has survived. There has been much controversy whether this work belongs to the French or German school, and it has been grouped with both; it has the attributes of a German *Singspiel*, but its graceful effervescence sounds French overtones and sets *Martha* in a class by itself. The unusual absence of spoken dialogue gives it a fluid line throughout.

The overture prepares the audience for the varying moods of the work to follow: gay, romantic with an occasional touch of sadness. At the beginning of Act I, the music expresses the utter boredom of Lady Harriet and the futile efforts of her companion, Nancy, and the servants to cheer her up. The unwelcome arrival of Sir Tristram, her elderly cousin, makes matters worse. (His entrance forecasts that of Baron Ochs in Strauss' *Rosenkavalier*.) Suddenly a lively chorus is heard, sung by the girls going to the Richmond fair to hire themselves out as maids:



This charming tune alters Her Ladyship's mood and leads to a plan to attend the fair in disguise.

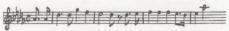
The scene now changes to the Richmond fairground with its vivacious throng of farmers, peasants and servant girls. Among them are two young bachelor farmers, the foster brothers Plunkett and Lionel, who in a pleasing duet recapture their childhood and wonder about Lionel's mysterious background. Soon a bell announces the beginning of the auctioning of the maids, and the conditions of the bargain are explained by the Sheriff. When he calls upon several girls in turn to give account of their accomplishments, each adds new verses to the same fast melody and raises it one tone higher:



Finally everybody joins in, crowding around the auctioneer. At this point Lady Harriet, Nancy and Sir Tristram make their entrance, calling themselves Martha, Julia and Bob. After observing the girls for a while, Plunkett and Lionel, taken by their charms, proceed to hire them and put up the earnest money. Before long, when "Martha" and "Julia," feeling that the fun has gone far enough, decide to leave, they discover that they have committed themselves legally for a year. Not wanting to risk the Queen's displeasure or exposure of their high rank, and with everybody backing their new masters, they have no alternative for the moment but to stick to the bargain.

The second act plays in the farmhouse of the brothers, where the two girls show complete ignorance of housework, hoping by their outrageous behavior to be dismissed. The men try to show them how to spin, which results in a tuneful quartet. Lionel is hopelessly in love with "Martha" and tells her that she is like a lovely blossom for him to keep forever; she replies by singing "The Last Rose of Summer." (Nowhere does the score indicate that this

ballad is not Flotow's own creation, or that the first two verses are a translation from Moore.) Soon midnight nears, and after this lovely nocturne . . .



... sung by all four, they retire. When all is quiet, Lord Tristram arrives to help the ladies make their escape in the dark.

A small inn in the forest is the setting of the next act. Farmers sit outside drinking, among them Plunkett, who sings a hearty tribute to ale:

# 1918 Politorial Despitation

A group of the Queen's huntresses arrives, led by Nancy, who reveals in a roguish solo that the game they are after is really the hearts of men. (Flotow later wrote a supplementary aria for Mme. Nantier-Didiée at the Paris performance in 1858, sung in Italian.) Recognizing her, Plunkett tries to reclaim her as his servant, but with the help of the huntresses is chased away. Unable to forget Martha, Lionel voices his unhappiness in the well-known aria *Ach, so fromm.* When he has gone, Lady Harriet then comes on the scene and expresses her own suffering and secret feelings. When he suddenly confronts her, she denies



knowing him and calls for help; he is dragged off by the courtiers after giving Plunkett a ring that might save him if shown to the Queen.

The fourth act takes place in the farmhouse, where the repentant Lady tells in a coloratura aria how she hopes to win the forgiveness of Lionel. But her pleas do not move him. As a last resort she recreates the Richmond fair in front of the farmhouse. Again the maids give an account of their accomplishments; in peasant dress, Martha tells Lionel that what she can do is renounce rank and worldly splendour to devote herself entirely to him. He gladly accepts her now, and both rejoice with happier words to the melody of "The Last Rose," in which all join.

To sum it up, here are the words of Flotow's widow: "The lovely melodies seem quickly born, flowing freely from the heart and not laboriously squeezed out of the brain. This explains the universal success that *Martha* has achieved."

# **EVA GERKEN**

Reprinted from Opera News (the magazine of the Metropolitan Opera Guild of New York) February 25, 1961.



Portraits of 18th century gentlemen by Wright of Derby, inspiration for the costumes of Lionel (left) and Plunkett (right)

# **MOORE'S HARDY PERENNIAL**

Since Martha's first performance in Vienna 145 years ago, such illustrious Lady Harriets as Marcella Sembrich, Frieda Hempel and Frances Alda have sung "The Last Rose of Summer," words by Thomas Moore, not only winning a marriage proposal from the leading tenor in the second act but bringing down the house as well. In what Irving Kolodin has described as "probably the longest lesson in The Barber of Seville on record", Adelina Patti once sang the "Swiss Echo Song", "Home Sweet Home" and "The Last Rose," with "Comin' Through the Rye" thrown in as an encore.

Apparently the use of Irish airs in stage works was an old story to Moore, for eady in his career he wrote of his *Irish Melodies*, first published in 1807, "We have too long neglected the only talent for which our English neighbours ever deigned to allow us any credit. Our National Music has never been properly collected, and while the composers of the Continent have enriched their operas and sonatas with melodies borrowed from Ireland—very often without even the honesty of acknowledgement — we have left these treasures, in a great degree, unclaimed and fugitive."

Like so many of Moore's songs, "The Last Rose" was of ancient origin, the original air being "The Groves of Blarney." Much criticism has been levelled at Moore for the liberties he took with the old airs of his native Ireland, but few will deny that his lyrics, along with the alterations he often made in the melodic line and rhythms, were phenomenally successful in preserving and popularizing Irish music. "It is true," wrote Redfern Mason in his *Songlore of Ireland*, "that Moore maltreated the melody [of "The Last Rose"] by

introducing a showy cadenza and made a chromatic alteration of the air quite out of keeping with its Celtic genius. But his verse atones for his defective musicianship. His beautiful lyric has familiarized the whole world with one of Erin's loveliest airs and sowed the seed of sympathy with Ireland in the hearts of free men wherever the sun shines."

With its introduction into the opera Martha, "The Last Rose" underwent further alterations. The solo by the soprano and her brief four-bar duet with the tenor at its end remain faithful to Moore's lyrics, but the musical phrasing is somewhat altered. The last-act finale presents a full ensemble arrangement of "The Last Rose", but with the librettist's more cheerful lyrics. Martha's happy ending will have none of Moore's lament about the rose lying "scentless and dead." Instead there is a rousing finish: "Love's blessed enchantment our hearts shall restore," with the soprano soaring to B at one point and C at another.

Other composers besides Flotow were entranced by "The Last Rose," Beethoven coming up with his own setting of it and Felix Mendelssohn composing his seldom played but beautiful Fantasia. Hector Berlioz, composer of *Mélodies Irlandaises* (a collection of nine songs inspired by Moore's poetry), was not too happy with *Martha*, writing that Flotow's treatment of the song "disinfected" the whole work.

Moore's light tenor voice, and his skill at fitting words to music, made the poet and his singable arrangements immensely popular in the literary and musical circles of his day. Every air he heard – Irish, German, Canadian, Italian or of any other origin – suggested new lyrics that began forming in his head. Logically enough, this



Thomas Moore (1779-1852), once a civil servant in Bermuda, had become famous as a poet and patriot by 1832, when Sir Thomas Lawrence painted the portrait from which this steel engraving was made

feeling that words were to be sung carried over into his stated preference for Shakespeare on the lyric stage rather than in the original. In his diary of April 1, 1823, Moore wrote, "I would much rather see *Othello* and *Romeo and Juliet* as Italian operas than the original of Shakespeare, as acted upon the London stage." (Presumably he was referring to the *Otello* of Rossini and the *Capuleti ed i Montecchi* of Bellini.)

Two lyric stage works are directly credited to Moore himself. *The Gypsy Prince*, a comic opera, was produced at the Haymarket Theatre on July 24, 1802, but closed after only a few performances. His collaborator was Michael Kelly, the tenor who created the roles of Curzio and Basilio in Mozart's *Nozze di Figaro*. Moore's second opera, *M.P.*, or *The Blue Stocking*, had its first performance on September 9, 1811, with overture and orchestration provided by Charles Edward Horn. One of Moore's biographers informs us that "the papers received it politely except for the *Times*, but the

public was not impressed. Moore wisely made no further attempts upon the theatre."

Though he enjoyed little success at opera himself, the poet's romantic poem Lalla Rookh unleashed the operatic talents of two or three generations of composers. At a time when such giants as Byron, Keats and Scott were reigning favourites, the purchase of Lalla Rookh, sight unseen, by the publishers Messrs. Longman for the record-breaking sum of 3,000 guineas created quite a sensation. The list of Lalla Rookh operas included Nurmahal by Gasparo Spontini, The Light of the Harem by Arthur Goring Thomas, Lalla-Roukh by Félicien David, Feramors by Anton Rubinstein, One Day Reign of Nourmahal by Daniel Kashkin and The Veiled Prophet of Khorassan by Sir Charles Villiers Stanford.

Dealing with the fierce struggle between the Ghebers of Persia and their Moslem masters, *Lalla Rookh* was readily identified in the public mind with the cause of Irish independence; the Ghebers became the Irish people, the Moslem tyrants their English rulers. The hero and heroine, Hafed and Hinda, were identified with Robert Emmet, Irish patriot-martyr and schoolmate of Moore, and Sarah Curran, Emmet's betrothed. (Henri Duparc's song "Elégie" sets a translation of Moore's "Lament" for Emmet.)

Thus, in Moore's own words, "The cause of tolerance was again my inspiring theme; and the spirit that had spoken in the Melodies of Ireland soon found himself at home in the East."

# WILBUR S. BROMS

Reprinted from Opera News (the magazine of the Metropolitan Opera Guild of New York) February 25, 1961.



A woodcut by one Buss, "Milkmaids' Dance with Pile of Plate on May Day", evokes the unself-conscious charm of Martha, even though the opera itself begins with "a touch of April madness" and ends with promise of "the first rose of summer".

# SCHEDULE FOR THE HOUSEKEEPER AND OTHERS AT BANK HALL c. 1700

**Mondays** – look out the foul cloths and call the maids and sit or stay by them till they be all mended.

**Tuesdays** – clean the rooms, and chairs from the great room to the nursery and the beds on the top and bottom; and dust the feathers.

**Wednesdays** – clean all the rooms, chairs and beds under and top with the feathers, from the nursery to the Eagle Chamber.

**Thursdays** – clean the hall and parlours, windows, tables, chairs and pictures below stairs.

Fridays - scour all the grates tongs and hand-irons.

Saturdays - clean the store house shelves and dressers.

**Every day** – once for one hour in the forenoon go through all the rooms and see it doth not rain into them and dust them all down; and sweep them.

**Dairy maid** – wash your dairy every day; and for your milk and butter do as you will be directed; Churn – Tuesdays and Fridays. Serve the swine and poultry night and morning; and for the hogsmeat any of the servant men shall carry them out for you. Observe well the time for setting out all sorts of your poultry, once every week make the house bread; and same shall help you to knead. To help them wash when washing day comes; Milk your cows in good time.

Cook maid – wash your kitchen every night, and the Larders every other day, shelfs and dressers and scour the pewter we use every Friday night, and all the rest of the pewter once every month. Keep your Kitchen extraordinary clean. To help upon washing days the rest of the maids to wash. And make all the maids bring down their candle-sticks first thing in a morning to be made clean.

Regulation for the household of the Moore Family, Bank Hall, near Liverpool.

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Timothy Kirwan
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Claire Crehan
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George Stubbs: The Duke of Portland outside Welbeck, 1767



The spinning scene: an illustration of the first performance (Vienna, 1847)

### ELAINE PADMORE - Artistic Director

Has been Artistic Director of Wexford Festival Opera since 1982. She studied music at Birmingham University and then held a scholarship at the Guildhall School. She freelanced as a singer, repetiteur, writer and lecturer. After a period as editor at the Oxford University Press she wrote a book on Wagner, became lecturer in opera at the Royal Academy of Music, and began to give broadcast talks. She joined the BBC as a music programmes producer and until 1982 held the post of Head of Opera, in charge of the planning and production of opera broadcasts. Well-known as a "golden voice" of Radio 3 until last year, she still appears as a free-lance radio presenter and as a singer; recent engagements have taken her to San Francisco, Israel and Switzerland. She was Artistic Director of last summer's arena *Tosca* at Earl's Court, is Artistic Consultant for the London Opera Festival and is in her second season as Artistic Director of DGOS Opera Ireland, following two seasons as guest director in 1989-90.



### DAVID COLLOPY - Administrator

Born in Wexford where he studied Accountancy before joining Wexford Festival Opera in 1980 as Administrator, a position he held for five years. After Wexford, he joined a London based design consultancy firm as Financial Controller. In 1985 he became the first Administrator and Company Secretary with the new Dublin Grand Opera Society Company. In this capacity, he has administered twenty-eight of the Company's productions. In the latter part of 1988 he was seconded on temporary assignment to RTE as Concerts Manager.



### **IONATHAN WEBB - Head of Music**

British born conductor Head of Music of DGOS where he has been Chorus Master since 1988 and assistant conductor to Janos Furst (Don Giovanni) and Roderick Brydon (Norma). Graduated from Manchester University in 1985 and conducted Alan Ridout's Angelo for Kent Opera and the West End production of West Side Story in the same year. Recent engagements include Sondheim's Company at RADA in London and Strayingles's Soldies', Telo Britage's The Research Language Constant Control of the Co

Recent engagements include Sondheim's *Company* at RADA in London and Stravinsky's *Soldier's Tale*, Britten's *The Rape of Lucretia* and Verdi's *Falstaff* for Opera Theatre Company in Ireland. Last year he made his debut with the Wintherthur S.O. in

Switzerland, and with the RTE Concert Orchestra for RTE Radio. He also conducted performances of *The Rose of Castile* as part of Wexford Festival's 40th Anniversary celebrations, and the DGOS 50th Birthday Gala at the N.C.H. He conducted *The Marriage of Figaro* in the recent DGOS Opera Ireland winter season.



### JAMES LOCKHART - Conductor (UK)

Was born in Edinburgh. He became Music Director of Welsh National Opera in 1968 and durng his five years there established an international reputation for the Company. In 1972, he was appointed Generalmusikdirektor of the Staatstheater, Kassel, the first British musician to hold such a post in a German opera house. In 1981 he became GMD of the Rheinische Philharmonie, a post he held concurrently with that of GMD of the Koblenz Opera until 1988. During his period in Germany, he has been guest conductor in most leading German houses and, in Italy, at the Teatro di San Carlo, Naples, the Florence Festival and with RAI Rome. He has also conducted recently in Poland, Israel, Japan, Iceland, France, Potsdam and Dresden and in the USA in San Diego and at the Metropolitan Opera House with the English National Opera. He is also an internationally known accompanist and has made a number of recordings in this field.



### DIETER KAEGI - Director (Switzerland)

Born in Zürich. Studied Musicology and German Literature at University of Zürich and Paris.

Professional debut as an assistant director with the English National Opera in 1980, then until 1984 assistant director with Zürich Opera. Worked on productions in Paris, Geneva, Lausanne, Nice, Lisbon, Venice,

Bologna, Munich, Salzburg Festival, etc. 1986 he joined the staff of the opera in Düsseldorf where he was involved

1986 he joined the staff of the opera in Düsseldorf where he was involved with numerous productions and where he was teaching drama to the young singers of the company.

1989 he was engaged as Assistant to the Artistic Director of the Monte-Carlo opera and since 1989 he has been Director of Productions at the Aix-en-Provence Festival. Recently he has directed productions in Germany and Italy, as well as *Don Giovanni* and *Cosi fan tutte* in Washington D.C., *Boheme* in Toronto and *Faust* in Wiesbaden, Germany.



### BRUNO SCHWENGL - Designer (Austria)

A native of Salzburg, Schwengl designed Lucia di Lammermoor for DGOS Opera Ireland's recent winter season. Other collaborations with Lucia director Francesca Zambello include productions of Bellini's Beatrice di Tenda at the Teatro la Fenice in Venice, Gli Orazi ed i Curiazi and Ariadne auf Naxos at the Teatro dell'Opera in Rome, Oedipus by Wolfang Rihm for Santa Fe Opera Festival, Les Troyens at the Los Angeles Music Centre, War and Peace and Gianni Schicchi for Seattle Opera. War and Peace was shown recently on BBC Television. For Dieter Kaegi he has just designed Faust at Wiesbaden. This summer he will design the Sorrows of Young Werther for Sante Fe Opera Festival.



# **BIOGRAPHIES**

DAVID COLMER - Lighting Designer (UK)

Has worked extensively with the Oxford Playhouse Company for whom he has lit over twenty-five major productions including Happy End, Playboy of the West Indies, King Lear, Peer Gynt, Mephisto, The Crucible, Twelfih Night, The Oedipus Plays and The Duchess of Malfi.

The Oedipus Plays and The Duchess of Malfi.

West End productions include Confusions, Alice's Boys and West. David has also designed lighting for the Tricycle Theatre including Burning Point, Trinidad Sisters, Great White Hope, Pentecost, The Hostage, A Free Country and Once a Catholic. Other companies include Cambridge Theatre Company, Theatre Royal York, Stephen Berkoff and Michael Codron. Musical productions include Orlando, Cosi fan tutte, Marriage of Figaro for Opera 80, also Die Fledermaus, Carmen, Threepenny Opera and Billie Holliday's All or Nothing at All.

The most unusual job undertaken was lighting a song and dance festival in a Roman Amphitheatre on the shores of the Mediterranean at Leptis Magna in



VERINA HAYES - Choreographer (Ireland)

Born inEngland to Irish parents, Verina grew up in Calgary, Canada. She began her ballet training there and continued her education at performing arts schools in Banff, Illinois, Montreal, New York City, completing her training at the Royal Ballet School in England. In January 1984 she joined the ballet company of the Deutsche Oper am Rhein in Düsseldorf, Germany, and performed a wide repertoire of roles. In 1987, she created her first ballet *Movements from then and now* for the ballet company of the Deutsche Oper am Rhein.

While continuing her career as a dancer, she created her second choreography Symphony Classique which enjoyed guest performances at the National Theatre, Prague and the European Ballet Festival of Youth in Ulm. Opera credits include The Bassarids (Duetsche Oper am Rhein), Love of Three Oranges (Dortmund Opera), Salome (Bern Opera) and most recently Margarethe for Hessisches Staatstheater, Wiesbaden, Germany.



### NICHOLAS BOSWORTH - Repetiteur (UK)

Studied at the Royal Academy of Music, London. He has performed in the Park Lane Group's "Young Artists and 20th century music" series at the Purcell Room, London, the Young Songmakers Almanac, and given many recitals.

A one year course of study at the National Opera Studio led to engagements with English National Opera, Opera Factory, Glyndebourne Touring and Education programmes and the Baylis Programme.

More recently he has been Musical Director/Pianist for the Operatic Scenes at the Wexford Festival, and played continuo for the Channel 4 screening of *The Marriage of Figaro*.

In July he will be official accompanist for masterclasses with Brigitte
Fassbaender and in late Summer will tour Scotland as Musical
Director/Pianist for Scottish Opera-go-Round's production of Mozart's

Seraglio.



### PETER McBRIEN - Baritone (Ireland) Sherriff

One of our most versatile singers with a very wide repertoire in oratorio, opera and concerts.

Operatic roles in which he has distinguished himself include: Falstaff, Germont Père, Don Giovanni, Sharpless, Ping, Faninal, Rigoletto, Figaro, Dandini, Marcello etc.

In Ireland he has sung with Irish National Opera, Wexford Festival Opera,

Opera, Northern Ireland, Cork City Opera and the DGOS.

His career has brought him to Britain, Holland, Switzerland, France,
Germany, Belgium and Italy and he has toured from coast to coast across the

USA where he returns later this year.



# MARIE-CLAIRE O'REIRDAN - Soprano (Ireland) Lady Harriet

Made her operatic debut as Pamina with the Irish National Opera in 1983. She was immediately re-engaged for Gretel in Hansel and Gretel and Zerlina in Don Giovanni. Her debut with Welsh National Opera folled in 1984 in Das Rheingold, and she also appeared there as Micaela in Carmen. She joined the Staatsoper in Hamburg where she appeared in Le nozze di Figaro, Die Zauberflöte and Parsifal. She joined the Deutsche Oper am Rhein in Düsseldorf in 1986 and has enjoyed much success there as Sophie (Der Rosenkavalier), Susanna (Figaro), Gilda (Rigoletto), Lauretta (Gianni Schicchi), Nerina in Haydn's La Fedelta Premiata and Adina in L'Elisir d'Amore. In 1988 she made her Bayreuth debut in Parsifal under James Levine, and has appeared there every summer since. Since 1990, she has sung at Wexford in Nicholas Maw's The Rising of the Moon, given a series of concerts around Ireland, appeared in Puccini's La Rondine in Monte Carlo, and made her American debut with Opera Carolina singing Juliette in Gounod's Romeo et Iuliette.



### ULRIKA PRECHT - Mezzo-Soprano (Sweden) Nancy

Was educated in her native Sweden at the Operastudio-67 and the State Opera School in Stockholm.

In spring 1990 she made her professional debut as Cherubino in a production of Mozart's *Le nozze di Figaro* at the Stockholm Royal Opera. Since her debut she has established herself as one of the most promising singers in Sweden within her field and she regularly gives concerts all over the country.

During autumn 1991 she received very good reviews for the role of Delilah, in the Folkoperan's production of Saint-Saëns's Samson et Dalila in Stockholm. Later this spring, she will, among other performances, sing Dvorak's Stabat Mater at the Oulu Music Festival in Finland. She also sings in a new production of Rossini's II Signor Bruschino at Kammeroper Frankfurt.

This is her first appearance with DGOS Opera Ireland.



# **BIOGRAPHIES**

PETER-CHRISTOPH RUNGE – Baritone (Germany) Sir Tristram Born in Lübeck, West Germany, began his musical studies in Hamburg. Became a member of the Deutsche Oper am Rhein in Düsseldorf. In the last few years has appeared at all the major European Festivals. Most notable appearances include Glyndebourne, Edinburgh, Salzburg, Drottningholm, Florence, Berlin, Munich, Hamburg, Verona, Wexford and recently with the Bolshoi as Papageno.

Roles have included: Figaro (Barbiere), Dandini (Cenerentola), Count Almaviva (Figaro), Belcore (L'elisir d'amore), Malatesta (Don Pasquale), Count (Matrimonio Segreto), Guglielmo (Cosi), Olivier (Capriccio), Barber (Schweigsame Frau), Harlequin (Ariadne auf Naxos), Golaud (Pelléas), Wolfram (Tannhäuser), Beckmesser (Die Meistersinger) and the title role in Berg's Wozzeck.

Has recently given concerts and recitals in Eastern Europe and made guest appearances in Berlin. In 1992 will be guesting in Munich and in Stockholm.



# KIP WILBORN - Tenor (USA) Lionel

Began this season with a return to the San Francisco Opera for Ivanov in War and Peace, folled by Seattle Opera for Jacquino in Fidelio, Las Vegas Opera for Tamino in Die Zauberflöte, Houston Grand Opera for Beauty and the Beast, Opera Omaha for Don Giovanni and Atlanta Opera for Lucia di Lamnermoor. Coming engagements include returns to Seattle for Almaviva in Il Barbiere di Siviglia and Pelléas in Pelléas et Mélisande and a return to the Houston Grand Opera for Sam in Street Scene. Last season he made his debut at the San Francisco Opera singing in Monteverdi's Il Ritorno d'Ulisse in Patria, in Massenet's Don Quichotte and Strauss's Capriccio. Later he sang Tamino with Tulsa Opera, Don Ottavio with Knoxville Opera and Alfredo with Arkansas Opera.

Recent engagements include The Chevalier in Les Dialogues des Carmelites with both Seattle and San Diego Operas, Fenton in Falstaff with Piedmont Opera Theatre and Pedrillo in Die Entführung with the Baltimore Symphony. He makes his European debut as Lionel in Martha.



### JAMES WOOD - Bass (USA) Plunkett

Makes his European debut in this production. A New Yorker, he won the San Francisco Opera Competition, and as a result toured the United states with Western Opera Theater as Raimondo in *Lucia di Lammermoor*, then joined their roster during the 1991 season. While in San Francisco, he sang the title role in Messiaen's opera *St. Francis of Assisi* to great acclaim with the Berkeley Symphony under Kent Nagano.

Recent appearances include the King in Aida and Judge Townsend in The Passion of Jonathan Wade, both in Miami, and Colline in La Bohème with the Marin Opera. In concert he has been heard with the Collegiate Chorale in Richard Strauss's Friedenstag (also on Koch International Records) and as Don Prudenzio in Rossini's Il Viaggio a Reims with the Concert Opera of Manhattan and at the Newport Music Festival.

He was a 1988 National Finalist in the Opera Company of Philadelphia/ Luciano Pavarotti Competition and in 1987 was a National Finalist in the MacAllister international Voice Competition.



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# DGOS PRODUCTIONS 1941-1992

Dates indicate the first and most recent DGOS productions

Salvatore Allegra		1050	Charles Gounod			Camille Saint-Saëns		
Ave Maria Medico suo malgrado		1959 1962	Faust Roméo et Juliette		, 1980 1945	Samson and Delilal		1070
. 0	ido	1702			194)		1942	, 1979
Michael W Balfe	1	10/2	George F Handel Messiah		1942	Bedrich Smetana		
The Bohemian Gir	1	1943			1942	The Bartered Bride	1953	1976
Ludwig van Beethoven			Engelbert Humper					
Fidelio	1954,	1980	Hansel and Gretel	10/2	, 1982	Johann Strauss	10/2	100/
Vincenzo Bellini			_ v _ v .	1742	, 1702	Die Fledermaus Der Zigeunerbaron		, 1984 1964
La sonnambula	1960	1963	Leos Janáček		1072	Dei Zigetileibaloli		1904
Norma		1989	Jenufa		1973	Richard Strauss		
I Puritani	,	1975	Ruggiero Leoncava			Der Rosenkavalier 1	1964, 1	1984
Ponionia Daisson			I Pagliacci 1941, 1973					
Benjamin Britten Peter Grimes		1990	Pietro Mascagni			Ambroise Thomas	10//	1075
reter offines		1990	L'amico Fritz		1952	Mignon	1966,	, 1975
Georges Bizet			Cavalleria rusticana			Peter Ilich Tchaiko	vskv	
Carmen	1941,	1989		1941,	1973		1969,	1985
Les pêcheurs de	10//	400=	Jules Massenet			The Queen of Spad		1972
perles	1964,	1987	Manon	1952,	1980			
Gustave Charpentier			Werther	1967,	1977	Giuseppe Verdi		
Louise		1979	Wolfgang Amadeus	Moza	rt	Aida		1984
Francisco Cilco			Cosí fan tutte	1950,	1984	Un ballo in masche		1992
Francesco Cilea Adriana Lecouvreur			Don Giovanni	1943,	1990	Don Carlos		1992
adiana recouvieur		1980	Idomeneo	10/0	1956	Ernani		1976
	1,07,	1,00	Il Seraglio Le nozze di Figaro		1964	Falstaff		1977
Domenico Cimarosa			The Magic Flute	1/12,	1990	La forza del destino		
Il matrimonio segre	eto	1961			-//-	Machael		1973
Claude Debussy			Jacques Offenbach Tales of Hoffmann		1070	Macbeth Nabucco	, ,	1985
Pelléas et Mélisand	e	1948			19/9	Otello	1962,	1986
Control De la col			Amilcare Ponchiell	-	1004	Rigoletto	1941,	
Gaetano Donizetti Don Pasquale	1052	1007	La Gioconda	1944,	1984	Simon Boccanegra	1956,	1974
	1952,		Giacomo Puccini	10/1	100=	La Traviata	1941,	1989
	1942,		La Bohème Gianni Schicchi		1987	Il Trovatore	1941,	1988
La Figlia del	,		Madama Butterfly	1942,	1962	Gerard Victory		
Reggimento		1978	Manon Lescaut	1958,		Music Hath Mischie	f	1968
Lucia di Lammermo		1001	Suor Angelica		1962			1,00
	1955,	1991	Tosca		1990	Richard Wagner		
Friedrich von Flotow			Turandot 1957, 1986			The Flying Dutchman		
Martha	1982,	1992	Licinio Refice			r -1	1946,	
Umberto Giordano			Cecilia		1954		1971, 1943,	
Andrea Chénier		1093	Gioacchino Rossini			Tristan und Isolde	1940,	19//
Fedora		1959	Il barbiere di Sivigli	a		Die Walküre		1956
		-///		1942,				
Christoph W Gluck Orfeo ed Euridice 1960, 1986			La Cenerentola	1972,		Ermanno Wolf-Ferrari		
Oneo ed Euridice	1960,	1986	L'Italiana in Algeri		1978	Il segreto di Susanna	1	1956

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BOOKING INFORMATION: The Box Office is open on Monday-Saturday 11 a.m. -7 p.m. for advance bookings. Credit Card Bookings accepted by telephone 771717. Postal Bookings are processed in order of receipt. Please make cheques payable to Gaiety Entertainments Ltd. and enclose SAE or add postage to your remittance.

GIFT VOUCHERS: May be purchased at the Box Office.

Stage Door:

LATECOMERS: In response to general request, latecomers will not be admitted until there is a suitable break in the performance.

FIRE PROCEDURE: In the event of an emergency, please follow the instructions of the staff, who are trained in evacuation procedure, and walk quickly through the nearest Fire Exit, which is clearly marked.

GENERAL INFORMATION: Smoking is prohibited in the auditorium. Glasses and bottles may not be brought into the auditorium. The use of cameras and tape recorders is prohibited.

KIOSK: The Gaiety Kiosk is situated in the foyer and is open before the performance and during the interval. The kiosk stocks minerals and confectionery.

ICES: Ices are sold on each level of the auditorium during the interval. For the benefit or party organisers, orders may be placed in advance.

BARS: Bars are situated on the Parterre, Dress Circle and Grand Circle levels. All bars are open half an hour before the performance and during the interval. To avoid queueing for your interval drinks, you may pre-order your drinks and reserve a table in any of the Bars. The interval order form is displayed in the Foyer and in each Bar. Coffee is available in all the Bars.

At the end of the performance the Bars on the Dress Circle and Parterre levels will remain open. The Gaiety Bars offer an attractive setting for Conferences, Press Receptions, Fashion Shows and Meetings. The Management reserves the right to refuse admission and to make any alteration in the cast or programme which may be rendered necessary by illness or other unavoidable cause.

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